

ABORNS DELIGHT WITH LIGHT OPERA AT NEW NATIONAL

"Hansel and Gretel," as First Part of Double Bill, Pleases.

Some of the most famous masterpieces of literature that are assured of an undying popularity were originally conceived and written without any thought of their being of use for longer than the moment, for the benefit and amusement of children.

Lewis Carroll's famous "Alice in Wonderland" and "Through a Looking Glass," and Thackeray's "Rose and the Ring" are classics, and many others could be mentioned. "Hansel and Gretel," by Engelbert Humperdinck, a type of pure German opera rarely to be found, was originally written for a children's performance, and the success that attended its first performance was so marked that the author was urged to enlarge upon his theme, and make it an opera of greater proportions.

While the music is characteristic of the plot, and abounds in catching melodies, waltzes, and folk songs, it is evident that the little comedy was stretched in places to meet the requirements of grand opera. There is no moral, no attempt at intricate plot, or subtle allegorical significance in the opera. It is purely the charming little story of Hansel and Gretel, as it was written in Grimm's old fairy tales. There are only three acts, and the performance is a well spring of delight to any child, for its plot is so simple that even the smallest tot could grasp its story.

Singers Are Charming.

As Meade as Gretel, and Edith Bradford as Hansel, were more than charming, and gave an interpretation of their roles which showed that they understood the necessity of playing down to the minds of children. Miss Meade's voice is high and clear, and while her lower notes would not meet the requirements, perhaps, of a heavier opera, she was a happy choice when cast in this part. The singing of the intimate social relations with Hansel was delightfully frank, and they quarreled exactly as two naughty children would quarrel, without over-acting this scene in the least. The Aborn Company has presented Miss Bradford before to Washington audiences, with whom she has been popular.

Anna Hull, in the dual role of the Sandman and the Dwarf, has charmed her part. She has a good soprano voice, but it seemed unstable last night, especially in the second part of the bill, when "Cavalleria Rusticana" was given in which she was cast as Lola. Morton Adkins took the part of Peter, the broom maker, and Elaine Schlem was Gertrude, his wife. Mrs. Adkins always gives a pleasing performance vocally, and as Alice in the second opera, his whip song was excellent. Miss De Sellem, besides playing Gertrude in "Hansel and Gretel," took the part of Mamma Linda in the Macabees opera. Her voice was heard to advantage in her part, and her make-up in both characters was commendable.

Webb Does Well.

Another singer in the cast whose make-up was decidedly satisfying was Clifton Webb, who took the part of the Witch who eats children, but if it could have been possible, the voice of a woman would have been better suited to the part. The program had billed Johann Kristofy as Santuzum, but she will not appear until tonight. Miss Bertha Shalek singing that role last night. Her voice was admirably suited to Battina's rendition of Turridu.

Artistically and vocally, Miss Shalek gave a performance that is well worthy of unstinted praise. The audience of last night's performance did not respond with the applause that the creditable and enjoyable performance deserved. Perhaps they had forgotten how to be children again, or perhaps they were

In "Hansel and Gretel" Production



Ada Meade as Gretel, and Edith Bradford as Hansel.

afraid that some one might see that they were enjoying something that was not intricate, but how they could refrain from laughing at vivacious Gretel and conceited Hansel, in difficult fathoms. The stage effects in the Humperdinck opera were beautiful, the angels and the glimpses of heaven in the second act being one of the most ambitious pieces of scenic effects the management has yet attempted. The orchestra, under the direction of Carl Nicolai, gave its usual satisfying and conscientious work, and, of course, was forced to repeat the "Intermezzo" in the second act, which was presented by the Aborn Company throughout the remainder of the week.

CASINO

An acrobatic act of merit by the Three Ziegler Brothers, followed by other acts of the same caliber makes up a well balanced bill at the Casino. Every act was well received by the two crowded houses that witnessed the show yesterday. The trapeze work and the feats of strength and hand balancing is better than the average acrobatic acts seen in vaudeville.

Whitney's operatic dolls are quite an innovation in that line of entertainment. The act is original in character and brought forth much applause at both performances yesterday. George H. Wood, "that minstrel man," pleased every one with his "darky" songs and imitations. The feature of this week's bill is a comedy act entitled "The Phone Girl," by Jane Dara and company. Miss Dara depicts accurately and naturally the characteristics of the "switchboard operator." The other members of the company ably support her in the act. Usher and Whitecliff, a pleasing young heavy and a charming bird, offer a comedy singing, dancing and talking act that pleases every minute.

Small Fire.

A pile of trash catching fire caused a small blaze this morning in the rear of the office building at 88 Seventeenth street northwest. Firemen extinguished the flames before any damage was done to the building.

WORKMAN IS INJURED IN FALL OF ELEVATOR

Hoist Plunges Three Stories When Cable Snaps at New Normal School.

Rufus E. Milor, a workman of the new normal school building at Eleventh and Harvard streets northwest, was seriously injured this morning, when a hoisting elevator on which he was riding fell three stories.

The accident was caused by the breaking of a cable as the lift reached the top of the building. Milor was just about to step from the elevator when the cable snapped.

He was taken to Garfield Hospital, where it was found he had been badly injured internally, and about the back and spine.

Milor is thirty-six years old and lives at Thirty-sixth and Harris streets, Mt. Rainier. Ten candidates will be initiated into Macabees tonight at Brightwood Tent, No. 1, Knights of the Macabees, Longfellow street and Georgia avenue. Six of these candidates will become members of Brightwood Tent, No. 4. The degree team of Brightwood Tent, with E. W. Snoots as captain, will be in charge of the initiation. On June 6, this team will initiate over 100 candidates at the annual convention of the Knights of the Macabees of Maryland to be held in Frederick, Md.

POLI PLAYERS IN "FORTUNE HUNTER" SCORE A SUCCESS

Present Winchell Smith's Popular Comedy in Excellent Manner.

As the weeks pass by and new plays, new to a stock organization, but all familiar to the theater-going public, are given by the Poli Players, the members of this popular organization win more laurels and add new friends to their already long list. In presenting plays seen here before on two and even three occasions, it must be said that all traditions are broken. It generally being the case that where a stock company takes up a play the production generally suffers. But not so with the Poli company. If anything, it has been noticed that in many cases this organization has been a decided improvement over the average.

This week Winchell Smith's comedy drama "The Fortune Hunter" is being produced in a manner that assures packed houses for the balance of the week. Aside from the extremely long waits between acts, a most enjoyable performance is given. In casting the play each part seemed to be in the proper hands. In staging the production not a detail has been omitted, even down to a genuine rain storm in the last act.

In the part of the hero, A. H. Van Buren gives a delightful interpretation of Matt Duncan, the part formerly played here by Thomas W. Rose and Jack Barrymore. As Betty Graham, the druggist's daughter, Miss Isetta Jewell gives a distinctive personality so different from her former roles that one wonders at her versatility. The Sam Graham, druggist, inventor, and pathetically unbusiness-like father of Betty, was an artistic portrayal by Mark Kent, and following closely was Charles Fisher, the original "Blinky" Lockwood, the banker.

Others who were excellently cast were Robert Le Sueur, as Harry Kellogg; Harry E. McKee, as George Burnham; Duncan Penwarden, as Roland Barnett; Louis Haines, as Tracy Tanner; Billy Betts, as Pete Willing; G. Fredericks, as Charles Sperry; Miss Louise Kent, as Josie Lockwood; and Miss Gertrude Bondhill, as Angie Tucker.

The long waits between acts were made less tiresome by the excellent orchestral numbers, which included selections from "Bright Eyes," "Madam Sherry," and "The Red Widow," a noveltie, "Perplexity," and marches, "The Dashing Cavaliers" and "T. M. A."

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The GENUINE must bear signature:

Wm. Wood

"WILDFIRE" MEETS WITH APPROVAL FROM PLAYGOERS

Miss Neilson Creditably Takes Part Made Famous by Lillian Russell.

There is fun this week at the Columbia, the comedy "Wildfire" furnishing it. Not new by any means, but put on so well that none yearned for the Lillian Russell interpretation of the part taken by Miss Frances Neilson, which is saying a whole lot. Except for a few evidences of scant preparation the work of the company couldn't be improved upon.

"Wildfire" is true to the title all through the three acts. It would be harder to get more action in a few lines. It is the story of a handsome widow who is left a string of race horses, including the famous three-year-old "Wildfire," by her husband, and who, having no other income, attempts to manage the stable to support herself and her sister without letting the world know. The stable goes under the name of "The John Duffy Stable," and is managed by a big whole-hearted Irishman named Matt Donovan. A fellow named John Duffy puts in his appearance, and gives out the impression that he owns the stable, and neither Matt nor the widow cares to deny. Then an anti-race track agitator, two ardent lovers, a gullible youth, an imported jockey, a stableboy, crooked work by Duffy, and some nicely calculated action by the widow herself, combine to thicken the plot. Nothing but praise can be said of the

work of Miss Neilson and John Garrison in the leading parts, nor of John M. Kline as John Duffy. Chappie Raster, the jockey, was everything he should be, and A. T. Dolan as Bud, the stableboy, had the audience with him from his first appearance. George W. Barber as the Irish trainer, Fred Sanderson as the disappointed wooer of Mrs. Barrington, Arthur Ritchie as the visitor from England, and Carson Davidson as Dr. Woodhurst, a reformer, all were good. Miss Julia Blanc as Hortense Green, the colored maid, ranked well with Miss Neilson in her part; and the two other females, Miss Violet Heming, as the younger sister of Mrs. Barrington, and Miss Alice McDermott, as a friend of the family, had little to do, but that little they did well. Jerome Renner, as the son of Dr. Woodhurst, and Stanley James, as Chappie Raster's valet, were also well received.

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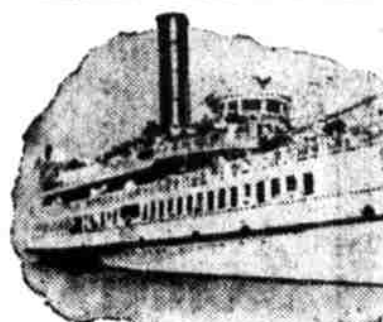
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